

Quarto
MT
262
.S48
Op. 6
Vol. 7

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ORIGINAL EDITION

O. SEVČÍK

VIOLIN WORKS

OPUS 6

Violin Method for Beginners

(SEMITONE - SYSTEM)

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| <i>Part I.</i> | <i>Part V.</i> |
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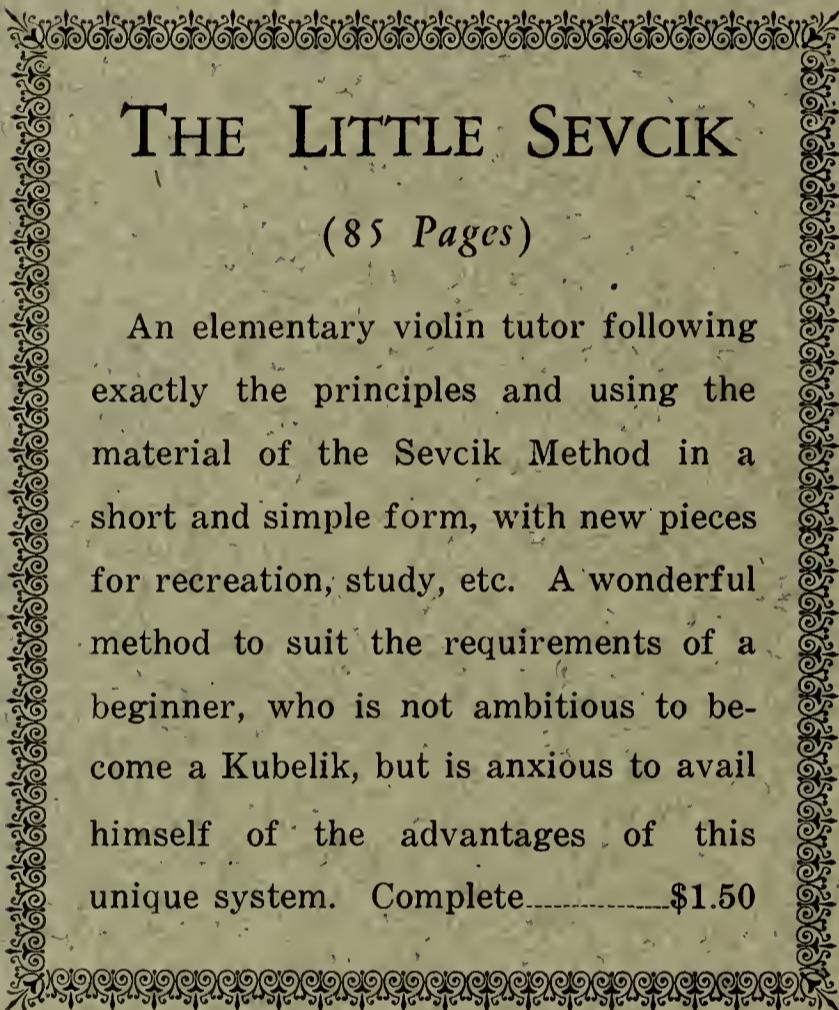
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ORIGINAL EDITION

Violin Works
MT
262
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O. SEVČÍK

VIOLIN WORKS

OPUS 6

Violin Method for Beginners

(SEMITONE - SYSTEM)

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Heft VII.

Lagenverbindungen.

Edited and translated by H. Brett.

Erste und zweite Lage.

1. Lage.
1st Position.
1. poloha.

2. Lage.
2nd Position.
2. poloha.

Erste und dritte Lage.

3. Lage.
3rd Position.
3. poloha.

1. Lage.
1st Position.
1. poloha.

Part VII.

The connecting of positions.

1.

First and second Positions.

1. Lage.
1st Position.
1. poloha.

Sešit VII.

Spojování různých poloh.

První a druhá poloha.

3.

Gleiten der Finger:

Gliding of the Fingers:

Posouvání prstu.

a) Von der 1. zur 2. Lage.— *From the 1st to the 2nd Position.*— Od 1. polohy ke druhé.

b) Von der 1. zur 3. Lage.— *From the 1st to the 3rd Position.*— Od 1. polohy ku třetí.

4.

Wechsel zweier Lagen auf einen
Bogenstrich.Interchange of two positions with
one stroke of the bow.Výměna dvou poloh jedním smy-
kem.

Beispiele:

Examples:

Príklady:

Ausführung:

Mode of playing:

Provedení:

Von der 1. zur 2. Lage.— *From the 1st to the 2nd Position.*— Od 1. polohy ke druhé.

*) Zuerst den 1. Finger in die 2. Lage auf h vor-
schieben und dann erst den 2. Finger auf c fal-
len lassen, so wie es auf der unteren Zeile durch
die viereckige weisse Note welche nicht hörbar
sein darf angegeben ist; nur ein leises Gleiten
des Fingers darf vernehmbar sein.*) First let the 1st finger glide into the 2nd Po-
sition at b and then only allow the 2nd finger
to fall on c, as shown in the lower part by
means of the diamond-shaped white note—
which must not be audible; only a faint gliding
of the finger must be perceptible.*) Zprva 1. prst do 2. polohy nah posunouti
a pak teprve 2. prstem na c uderiti, jak to
na dolejsi rádce naznačeno jest čtyrhranou
bilou notou, která znítí nesmí; tolíkolehké
sklouznutí prstu smí být slyšitelnou.

The first staff uses a treble clef and consists of two measures. The second staff uses a bass clef and also consists of two measures. The third staff uses a treble clef and consists of six measures. All staves are in common time.

5.

Von der 1. zur 3. Lage.— *From the 1st to the 3rd Position.*— Od 1. polohy ku třetí.

The first staff shows a sequence of eighth notes with fingerings (1, 3, 3, 2, 4, 1, 1, 4, 2). The second staff shows a sequence of eighth notes with fingerings (1, 1, 3, 4, 2, 4, 1, 2, 4, 2, 3, 1, 1, 3, 2). The third staff shows a sequence of eighth notes with fingerings (1, 1, b3, 2, b2, 1, 1, b2, b1, 2, 1, 1, b1, 2, 1, 1, b1, 2). The fourth staff shows a sequence of eighth notes with fingerings (1, 1, b3, 2, b2, 1, 1, b2, b1, 2, 1, 1, b1, 2, 1, 1, b1, 2).

Interchange of two positions with two strokes.

The interchange of positions must occur simultaneously with the change in the bow-stroke, without the gliding of the finger being audible.

Wechsel zweier Lagen auf zwei Bogenstriche.

Das Wechseln der Lage muss gleichzeitig mit dem Wechsel des Bogenstriches geschehen, ohne dass das Gleiten des Fingers zu hören ist.

Výměna dvou poloh na dva smyky.

Výměna polohy musí státi se současně se změnou smyku, aniž by sklouznutí prstu bylo slyšet.

Von der 1. zur 2. Lage. — From the 1st to the 2nd Position. — Od 1. polohy ke druhé.

7.

Von der 1. zur 3. Lage. — From the 1st to the 3rd Position. — Od 1. polohy ku třetí.

* Anfangs mit hörbarem Gleiten des Fingers zu üben.

* First practise this with an audible gliding of the finger.

* Budíz z počátku se slyšitelným klouznutím prstu cvičeno.

The image shows three staves of musical notation for a wind instrument, likely a flute or recorder. The staves are numbered 1, 2, and 3 from top to bottom. Each staff consists of six measures of music. Fingerings are indicated above the notes in each measure, such as '1', '2', '3', '4' or '0'. The music is in common time.

8.

Gleiten des 4. Fingers von der 3.
Lage auf den Flageoletton der 4.
Lage.

*Gliding of the 4th finger from the
3rd Position to the harmonic - note
of the 4th Position.*

Posunutí 4. prstu z třetí polohy
na flageoletový tón 4. polohy.

The image shows a single staff of musical notation for a wind instrument, labeled '8.' at the beginning. It contains 12 measures of music. Fingerings are indicated above the notes in each measure, such as '0', '1', '2', '3', '4', or '5'. The music is in common time.

9.

Von der 1. zur 4. Lage. — From the 1st to the 4th Position. — Od 1. polohy ku čtvrté.

The image shows a page of sheet music for guitar, divided into five staves. The first four staves are in common time (indicated by a 'C') and the last staff is in 2/4 time (indicated by a '2'). The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp. Each staff contains eight measures of music, with each measure consisting of two eighth notes. The first four staves feature fingerings (1, 2, 3, 4) above the notes, while the fifth staff features fingerings below the notes. Measures 1-4 of the first staff begin with a 0. Measures 5-8 of the first staff begin with a 3. Measures 1-4 of the second staff begin with a 3. Measures 5-8 of the second staff begin with a 4. Measures 1-4 of the third staff begin with a 1. Measures 5-8 of the third staff begin with a 2. Measures 1-4 of the fourth staff begin with a 2. Measures 5-8 of the fourth staff begin with a 3. Measures 1-4 of the fifth staff begin with a 1. Measures 5-8 of the fifth staff begin with a 2.

10.

Verbindung der 1. Lage mit dem Flageoletton der 4. Lage.

Combining of the 1st Position with the harmonic-note of the 4th Posi- tion.

Spojování 1. polohy s flageoleto-vým tónem 4. polohy.

The image shows four staves of musical notation for a piece by Carl Philipp Emanuel Bach. The staves are arranged vertically. Each staff begins with a treble clef and a common time signature. Fingerings are indicated above the notes in each staff. The first staff uses a standard black note head. The second staff uses a white note head with black outlines. The third staff uses a white note head with black dots. The fourth staff uses a white note head with black dashes. The music consists of eighth-note patterns, primarily quarter note patterns, and sixteenth-note patterns.

83

11.

Gebunden und getossen zu üben. | Practise both legato and detached. | Vázaně i nevázaně cvičíti.

3. und 4. Lage.— 3rd and 4th Position.— 3.a 4. poloha.

2. und 4. Lage.— 2nd and 4th Position.— 2.a 4. poloha.

1. und 4. Lage.— 1st and 4th Position.— 1.a 4. poloha.

*) Im Herabgleiten des Fingers die Saite niederdrücken.

+) Wechsel der Lage mit dem 1. Finger, +++) mit dem 2., +++) mit dem 3., +++) mit dem 4. Finger.

*) Press down the string when the finger glides downwards.

+) Change of position with the 1st finger, +++) with the 2nd +++) with the 3rd, +++) with the 4th.

*) Prst přitlačiv strunu sjede po ní do 1. polohy.

+) Polohu změnit 1. prstem; +++) 2.prstem: +++) 3. prstem; +++) 4.prstem.



5. Lage.
5th Position.
5. poloha.

IVa

12.

Ia
IIa
IIIa
IVa
Ia e IIa
IIa e IIIa
IIIa e IVa

13.

Tonleiterübung.

Man übe diese 2 Beispiele mit den Vorzeichnungen der folgenden Tonarten:

Scale-exercise.

Practise these 2 exercises with the signatures of the following keys:

Cvičení v stupnicích.

Tyto 2 příklady nech' cvičí se s předznamenáními následujících tónín:

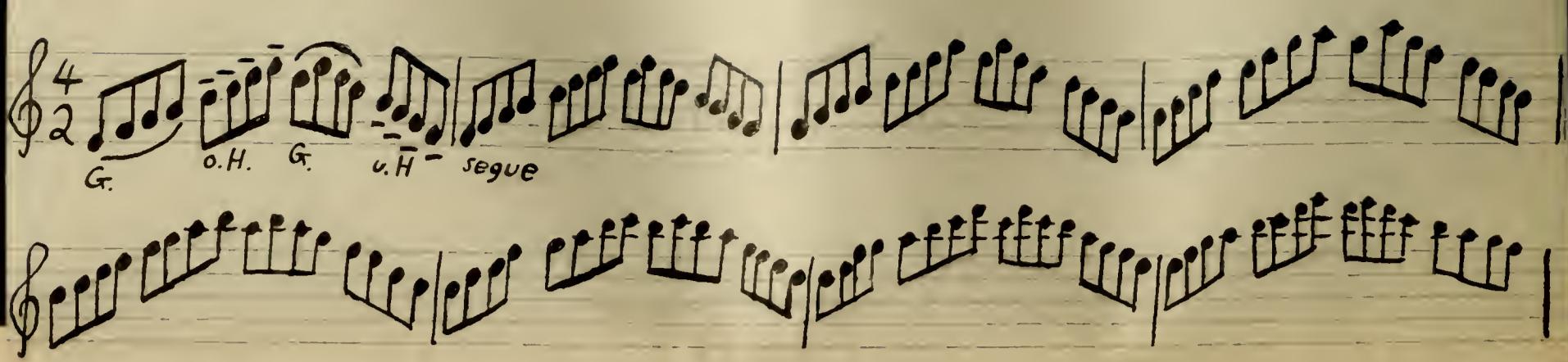
IVa
o. H. G. u. H. segue

1. 4/2

*) Der Daumen stützt sich mit dem ersten Gelenkgliede gegen die untere rundliche Fläche des Halses.

*) The thumb supports itself with the first joint against the lower rounded surface of the neck.

*) Palec opírá se prvním článkem o spodní zaokrouhlenou plochu krku.



14.

Doppelgriffe. Griff der verminderten Quinte. | Double-notes. The diminished fifth. | Dvojhmaty. Hmat zmenšené kvinty.

3. und 5. Lage.

8. Lage. *3rd Position.* 3. položka.

5. Lage. *5th Position.* 5-paloha

3. polona.
4
3. polona.
4 2
2

3rd and 5th Positions.

3. a 5. poloha.

3. Lage.
3rd Position.
3. poloha.

Sheet music for guitar, page 10. The page contains 12 staves of musical notation, each with a different key signature and time signature. The first staff starts in common time with a key signature of one sharp (F#). Subsequent staves change to various keys including B-flat major, A major, G major, F major, E major, D major, C major, B major, A major, G major, F major, and E major. Each staff includes fingerings (1, 2, 3, 4) and dynamic markings (e.g., $\hat{\text{f}}$, $\hat{\text{p}}$). The music consists of sixteenth-note patterns and includes sections labeled "3rd position" and "3. poloha." at the top left.

16.

Von der 1. zur 5. Lage. — *From the 1st to the 5th Position.* — Od 1. polohy k páté.

The image shows two staves of musical notation for a six-string guitar. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp. It consists of ten measures, each starting with a vertical bar line. The bottom staff begins with a treble clef, a common time signature, and a key signature of one sharp. It also consists of ten measures, each starting with a vertical bar line. Both staves feature black dots representing notes and small numbers above or below the dots indicating fingerings. Measure numbers IIIa and IVa are printed above the staves to indicate specific sections of the piece.

87

IVa

IIIa

IIa

17.

Gebunden und gestossen zu üben. | Practise both legato and detached. | Vázané i nevázané cvičiti.

4. und 5. Lage
4th and 5th Position.
4. a 5. poloha.

3. und 5. Lage
3rd and 5th Position.
3. a 5. poloha.

2. und 5. Lage
2nd and 5th Position.
2. a 5. poloha.

1. und 5. Lage
1st and 5th Position.
1. a 5. poloha.

name scales

Tonleitern auf einer Saite.

88 Scales on one string.

Stupnice na jedné struně.

Handwritten musical score showing various scales on a single string across six staves. The scales include G Major, D Major, A Major, E Major, C minor, F# minor, B major, Bb major, Eb major, and Ab major. Fingerings are indicated above the notes.

watch Major thirds & Minor thirds 19.

Gebrochene Akkorde durch fünf Lagen.

Broken chords through five Positions.

Rozložené akordy v rozsahu pěti poloh.

Handwritten musical score showing broken chords through five positions across ten staves. The chords include C major, F major, G minor, D minor, Bb major, Ab major, B major, C# minor, D major, and G# minor. Fingerings are indicated above the notes.

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Nº 3. Canzonetta

First position. Moderately Easy
GUSTAV ELLERTON, Op. 18, No. 3

Andante con moto

mp cantabile e espress.

simile

Rondo

First position. Easy
O. RIEDING, Op. 22, No. 3

Allegretto moderato

p

mf

p

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Berceuse

First position. Easy
O. RIEDING, Op. 22, No. 1

Andante

p

mf

p

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Moderato con moto

Lisette!

(*Mouvement de Valse*)

First position. Moderately easy
GUIDO PAPINI, Op. 87, No. 3

mf

p

Cavatina

First to third position. Easy
HENRY TOLHURST

Andante con moto

p

mf

Con fuoco

Polish

First position. Moderately Easy
L. MENDELSSOHN

f

mf

Presto
pizz.

Mückentanz

First position. Moderately Difficult
L. MENDELSSOHN

mf

Gipsies March

First and third position. Easy
O. RIEDING, Op. 23, No. 2

Allegretto

mf

p

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Andante sostenuto. I.u.III. Lage. Ziemlich leicht.

Concertino

(*In Hungarian Style*)

First and third position. Rather Easy
O. RIEDING, Op. 21, No. 1

mf

p

mf

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I. Lage. *Mäßig schwierig.*

Melodie.

First position. *Moderately Difficult.*

Op. 26 N° 1. M 1.20 3/- fres 5.-

Andante.

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Tarantella.

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Presto.

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Intermezzo.

Up to Third position. *Easy.*

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Andante.

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I. bis III. Lage. *Mäßig schwierig.*

Madrigale.

Up to Third position. *Moderately Difficult.*

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Andante.

sordini.

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Franz Drdla
Compositions pour Violon et Piano.

III. Lage überschreitend. *Mäßig schwierig.*

Tempo di Valse.

Sheet music for Chant d'Amour, Tempo di Valse. The music is in 2/4 time, key signature of A major (two sharps). It consists of two staves: violin and piano. The violin part features eighth-note patterns and grace notes. The piano part provides harmonic support with sustained notes and chords. Measure numbers 1 through 16 are indicated above the staves.

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III. Lage überschreitend. *Mäßig schwierig.*

Moderato (nicht zu schnell, à la Nocturne). Not too quick.

Sheet music for Le Songe, Nocturne. The music is in 6/8 time, key signature of A major (two sharps). It consists of two staves: violin and piano. The violin part features sixteenth-note patterns and grace notes. The piano part provides harmonic support with sustained notes and chords. Measure numbers 1 through 16 are indicated above the staves.

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III. Lage überschreitend. *Mäßig schwierig.*

Tempo di Mazurka.

Sheet music for Deuxième Mazurka. The music is in 3/4 time, key signature of G major (no sharps or flats). It consists of two staves: violin and piano. The violin part features eighth-note patterns and grace notes. The piano part provides harmonic support with sustained notes and chords. Measure numbers 1 through 16 are indicated above the staves.

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Danses hongroises. — Hungarian Dance.

III. Lage überschreitend. *Mäßig schwierig.*

Allegretto (nicht zu schnell).

Sheet music for Danses hongroises, Hej, haj!. The music is in 8/8 time, key signature of A major (two sharps). It consists of two staves: violin and piano. The violin part features eighth-note patterns and grace notes. The piano part provides harmonic support with sustained notes and chords. Measure numbers 1 through 16 are indicated above the staves.

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Alle Lagen. *Mäßig schwierig.*

Allegretto.

Sheet music for Serenade N° 2. The music is in 2/4 time, key signature of E major (no sharps or flats). It consists of two staves: violin and piano. The violin part features eighth-note patterns and grace notes. The piano part provides harmonic support with sustained notes and chords. Measure numbers 1 through 16 are indicated above the staves.

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Vorgeschritten, alle Lagen. *Schwierig.*

Tempo di Mazurka.

Sheet music for Première Mazurka. The music is in 3/4 time, key signature of E major (no sharps or flats). It consists of two staves: violin and piano. The violin part features eighth-note patterns and grace notes. The piano part provides harmonic support with sustained notes and chords. Measure numbers 1 through 16 are indicated above the staves.

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Chant d'Amour.

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Beyond Third position. *Moderately Difficult.*

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Le Songe.

Nocturne.

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Deuxième Mazurka.

(G-dur-G major.)

Beyond Third position. *Moderately Difficult.*

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tenuto a tempo

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Danses hongroises. — Hungarian Dance.

Beyond Third position. *Moderately Difficult.*

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ritard. f animato flento

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Serenade N° 2.

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In all positions. *Moderately Difficult.*

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sul A a tempo

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Advanced in all positions. *Difficult.*

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